

COLOUR

02344/7057

Camera Script

STUDIO T.C.1.

D O C T O R   W H O   4E

GENESIS OF THE DALEKS

Episode Two

by TERRY NATION

TY 75

Producer ..... PHILIP HINCHCLIFFE  
DIRECTOR ..... DAVID MALONEY  
P.U.M. .... GEORGE GALLACCIO  
Script Editor ..... ROBERT HOLMES  
P.A. .... ROSEMARY CROWSON  
A.F.M. .... KARILYN COLLIER  
Assistant ..... HAZEL MARRIOTT  
Floor Assistant ..... VAL BIRCH

T.M.1.\* ..... DUNCAN BROWN  
T.M.2. .... DICKY ASHMAN  
Sound Supervisor ..... TONY MILLIER  
Gram Op ..... GORDON PHILLIPSON  
Vision Mixer ..... JOHN GORMAN  
Senior Cameraman ..... PETER GRANGER  
Crew ..... 10

Designer ..... DAVID SPODE  
Costume Designer ..... BARBARA KIDD  
Make Up ..... SYLVIA JAMES  
Visual Effects Designer ..... PETER DAY  
Davros' Mask by ..... JOHN FRIEDLANDER

Armourer ..... ALF TRUSTRUM

\* \* \* \* \*

TUESDAY 28TH JANUARY 1975

Rehearse ..... 10.30 - 13.00  
Lunch ..... 13.00 - 14.00  
Rehearse with TK-7 .... 14.00 - 18.00 (titles on TK29 from 1600 -  
Supper ..... 18.00 - 19.00 1700)  
Line Up ..... 19.00 - 19.30  
RECORD ..... 19.30 - 22.00 VTC/6HT/97167 with TK-29  
+ TK-7, with Roll-Back +  
mix + SHIBARDEN

\* \* \* \* \*



Reel	Scene/Set	Artists	Cams/Booms	D/N	Shots
1	OPENING TITLES + T/Js  CLOSING TITLES + T/Js				
1	Sc.1. Ext Shattered Wall	SARAH DAVROS GHARMAN DALEK SEVRIN GERRILL	5C; 1E; 2A; A2;	N	1 - 11
R E C O R D I N G   B R E A K					
5	Sc.3 Ext. Shattered Wall	SARAH SEVRIN GERRILL THAL SOLDIER THALS	5C; 1E; 2A; A2; C4;	N	12 - 27
/ R E C O R D I N G   B R E A K /					
12	Sc.2: Int Bunker Checkpoint	GUARDS TANE NYDER DOCTOR HARRY	5B CSO; 2E-F; 4H-J; 3E; B4;	N	28 - 49
R E C O R D I N G   B R E A K					
20	Sc.4: Int Bunker Lab.	GUARD SCIENTISTS RONSON HARRY DOCTOR DAVROS NYDER GHARMAN DALEK	2G; 3F-G; 5D; 1F-G; C5; A3;	N	50 - 86
32	<u>TELECINE ONE</u> <u>Dur: 00'11"</u> Landscape + Thal Dome			N	
33	Sc.5: Int Thal Cell	GUARD PRISONERS SEVRIN SARAH KALED LEADER	5E; 2H; 3H; C2;	N	87 - 96



Page	Scene/Set	Artists	Cams/Booms	D/N	Shots
R E C O R D I N G   B R E A K					
37	Sc.11: Int Thal Cell	PRISONERS SARAH SEVRIN KALED LEADER GUARD	5E; 2H; 3H; C2;	N	97 - 107
38	Sc.13: Int Thal Cell	R E C O R D I N G   B R E A K / SARAH KALED LEADER GUARD SEVRIN PRISONERS	5E; 2H; 3H; C2;	N	127 - 130
R E C O R D I N G   B R E A K					
40a	Sc.7: Ext. Rocket Silo		3B;	N	108
R E C O R D I N G   B R E A K					
41	Sc.9: Int Detention Rm.	HARRY DOCTOR RONSON GUARD	4K; 3J; B5;	N	109-118
45	Sc.10: Int Kaled Corridor	RONSON HARRY DOCTOR	5F; 2D; D1;	N	119-122
R E C O R D I N G   B R E A K					
50	Sc.12: Int Detention Rm	RONSON DOCTOR HARRY	4K; 3J; 5F; B5; D1;	N	123-126
R E C O R D I N G   B R E A K					
53	Sc.14: Int Kaled Corridor	HARRY RONSON DOCTOR	3C; D1;	N	131
54	TELECLINE 1A (17") Rocket Silo	SARAH PRISONERS		N	
55	Sc.16: Thal Cell	GUARD	2H C2;	N	132



Page	Scene/Set	Artists	Cams/Booms	D/N	Shots
58	SC.18: Int Thal Cell	GUARD	2H; C2;	N	133
59	<u>TELECINE TWO</u> Int Scaffold Section	SARAH SEVRIN KALED LEADER MUTOS		N	
60	SC.20: Model Rocket		3B	N	134
61	<u>TELECINE THREE</u>	SARAH SEVRIN KALED LEADER PRISONERS		N	
<u>PRE-RECORDINGS FOR EP 4</u>					
30	SC.12: Int Section Kaled Corridor	GHARMAN	2D Fish. Rod	N	135
R E C O R D I N G   B R E A K					
31	SC.13: Int Detention Rm	GHARMAN NYDER DAVROS	4K; 3J; B5;	N	136-151
R E C O R D I N G   B R E A K					
36	SC.14: Int. Detention Rm	DOCTOR HARRY SARAH NYDER DAVROS	5F; D1;	N	152



## CAST LIST

Doctor Who .....TOM BAKER  
Sarah .....ELISABETH SLADEN  
Harry Sullivan .....IAN MARTER  
Davros .....MICHAEL WISHER  
Nyder .....PETER MILES  
Gharman .....DENNIS CHINNERY  
Sevrin .....STEPHEN YARDLEY  
Ronson .....JAMES GARBUTT  
Tane .....DREW WOOD  
Gerrill .....JEREMY CHANDLER  
Kaled Leader .....RICHARD REEVES  
Thal Soldier .....PAT GORMAN  
Dalek Operator .....JOHN SCOTT MARTIN

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### PRE RECORDINGS

As Episode Two

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### EXTRAS

<u>SCENE 1</u>	Mutos.....	JOHN DELIEU JAMES MUIR
<u>SCENE 2</u>	Elite Guards.....	BARRY SOMERFORD PETER KODAK GILES MELVILLE
<u>SCENE 3</u>	Thal Guard.....	TERRY WALSH
<u>SCENE 4</u>	Scientists.....	RICHARD ORME HARRY VAN INGLE CHARLES RAYFORD PAT TRAVIS WILLIAM ASHLEY JOHN TIMBERLAKE



## TECHNICAL REQUIREMENTS

1 Chapman Nike Crane

4 Peds with Zoom

4 Booms + 1 Fishing Rod

TK from LGS wide screen projection

Genlock

Caption Scanner

VT + Shibarden

SMOKING ON SET ONLY

WARNING: There will be gunfire + explosions

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## T/J SLIDES

- |                             |   |
|-----------------------------|---|
| 1. Genesis of the Daleks    | 12. P.U.M./P.A.                         |
| 3. by Terry Nation          | 13. Title Music/Title Sequence          |
| 3. Part Two                 | 14. Incidental Music +<br>Special Sound |
| 4. Doctor                   | 15. Visual Effects Designer             |
| 5. Sarah                    | 16. Costume/Make Up                     |
| 6. Harry                    | 17. Studio Lighting/Sound               |
| 7. Davros/Nyder/Gharman     | 18. Film Camera/Sound/Editor            |
| 8. Sevrin/Ronson/Tane       | 19. Script Editor                       |
| 9. Gerrill/Kaled Leader     | 20. Designer                            |
| 10. Thal Soldier/Dalek Op.  | 21. Producer                            |
| 11. Written by Terry Nation | 22. Directed by David Maloney           |



"DOCTOR WHO"

'Genesis of the Daleks'

CLOCK ON

EPISODE TWO

RUN TK

F/U

Telecine One: (Dur: 00'50")

S.O.F.

S/I T/Js

1. Genesis of the Daleks
2. by Terry Nation
3. Part Two

+ CLOSING TITLES Dur: 00'30" (See last page)

5C; A2; 1E; 2A;

- F/U
1. 2 A 1. EXT. SHATTERED WALL. NIGHT  
CS SARAH reaction (SARAH HAS WITNESSED  
THE DALEK WEAPONRY  
TEST AND NOW CROUCHES  
INTO HIDING AS DAVROS,  
IN HIS SPECIAL CHAIR,  
ACCOMPANIED BY GHARMAN  
AND THE DALEK (UNDER  
ITS OWN UNCERTAIN  
POWER) EXIT FROM  
THE RUINED BUILDING,  
THEY PASS QUITE  
CLOSE TO THE  
POINT WHERE SHE  
IS HIDING. IN  
AN EFFORT TO  
CROUCH STILL  
DEEPER INTO HER  
COVER, SARAH DISLODGES  
A PIECE OF STONE.
- /Q ARTISTS/
2. 1 E  
O/S thru' gap -  
SARAH L f/g/DALEK/  
GHARMAN/DAVROS. As  
they begin to come  
fwd., SARAH drops  
back, PAN DOWN with  
her + PULL OUT to  
see wall.
3. 5 C  
3-s DAVROS/GHARMAN/  
DALEK coming fwd.
4. 1 E  
CS SARAH drawing back

FX SMOKE

(5 next)



5.     5   C   \_\_\_\_\_ /     THE RATTLE OF  
         3-s a/b                THE STONE MAKES  
         ZOOM IN to             GHARMAN GLANCE  
         CS GHARMAN            IN HER DIRECTION.  
         as he comes fwd.      HE PAUSES AND  
                                 TAKES A STEP
6.     1   E   \_\_\_\_\_ /     TOWARD HER,  
         a/b reaction            PEERING THROUGH  
                                 THE FOG TO FIND  
                                 THE CAUSE OF  
                                 THE SOUND. HE  
7.     5   C   \_\_\_\_\_ /     MOVES UNCERTAINLY  
         a/b                      CLOSER)

PAN GHARMAN L  
+ let him exit  
with DALEK

DAVROS: Come along, Gharman...There  
is much to be done...

(GHARMAN MOVES  
BACK TO JOIN  
DAVROS AND THE  
DALEK. THE  
TRIO MOVE OFF  
INTO THE DARKNESS.

8.     1   E   \_\_\_\_\_ /  
         MS SARAH  
         SWING R +  
         follow SARAH as  
         she moves R round  
         wall.

SARAH ALLOWS  
HERSELF A  
SIGH OF RELIEF.  
AND STILL USING  
CAUTION STARTS  
TO MOVE OUT OF  
HER COVER.

NOW IT IS HER  
TURN TO BE STARTLED  
BY A SOUND. A  
SLIGHT CRUNCHING  
OF A FOOTSTEP  
SOMEWHERE IN  
THE DARKNESS  
BEHIND HER.  
SHE SPINS TO  
FACE THE SOUND  
THEN STAYS  
FROZEN IN  
POSITION. THE  
SINISTER AND  
OMINOUS DRAGGING  
FOOTSTEPS COME  
A LITTLE CLOSER.  
SHE PRESSES  
BACK AGAINST  
THE WALL.

FX: dragging  
feet

9.     2   A   \_\_\_\_\_ /  
         CS HAND in  
         darkness

PAN R to  
CS SARAH -  
on her turn

SARAH IS TOTALLY  
UNAWARE THAT  
BEHIND HER, INCHING  
ALONG THE WALL  
TOWARD HER HEAD  
IS A MISSHAPEN  
AND VERY FRIGHTENING  
"HAND". SPIDER-  
LIKE IT EDGES  
TOWARD HER. THE  
ARM IS SWATHED  
IN RAGS...THE  
BODY OF THE  
CREATURE IS NOT  
SEEN.

10

1 E

HS seeing SARAH  
surrounded +  
covered.  
Elevate to max.  
as she falls

THE HAND LIGHTLY  
LANDS ON SARAH'S  
SHOULDER. SHE  
SPINS AROUND  
GIVING A GASP OF  
HORROR. WHAT  
SHE SEES, (AND  
WE DON'T)  
TERRIFIES HER  
STILL MORE.

THE SHOCK IS  
TOO GREAT AND  
SHE SLUMPS TO  
THE GROUND IN  
A FAINT. WE  
WIDEN TO SHOW  
THE OWNER OF  
THE HAND MOVE  
IN TO STAND  
OVER HER BODY.  
THE CREATURE  
IS A MUTO AND  
ITS ACTUAL  
SHAPE IS HIDDEN  
BY A DRAPING OF  
FILTHY TORN  
RAGS. A SECOND  
MUTO MOVES IN  
FROM THE DIRECTION  
IN WHICH SARAH  
WAS STARING.  
THEY SEEM TO  
TOWER ABOVE  
HER UNCONSCIOUS  
BODY

(2 next)



W

- 4 -

11. 2 A  
H/S SARAH's  
face with HAND  
stretching down  
to her.

AT ALL TIMES,  
MUTOS TRY TO  
CONCEAL THEIR  
AWFUL DEFORMITIES  
WITH WRAPPINGS  
OF ANY KIND.  
WE MUST NEVER  
NOW WHAT THEY  
LOOK LIKE.

THE FIRST  
MUTO STRETCHES  
A HAND DOWN  
TOWARD SARAH)

---

BREAK: STRIKE TRUCK

---

- 4 -

CW

12

3 ELITE GUARDS

CSO ON 5B

2E-F; 4E-F; B4; 3E;

2. INT. BUNKER CHECKPOINT. NIGHT.

28     4     E  
          CS WINDOW WITH:

C.S.O.  
 29     5     B  
          MODEL OF KALED  
          DOME.  
          ZOOM OUT + depress  
          to MS TANE +  
          controls

(A SMALL ANTE-ROOM.  
 A HEAVY IRON DOOR  
 ON ONE SIDE AND  
 IN IT A VIEWING  
 PANEL. THERE  
 IS ANOTHER AND  
 LESS FORMIDABLE  
 DOOR AT THE  
 OTHER SIDE OF  
 THE ROOM BETWEEN  
 THE TWO DOORS  
 IS A CONSOLE OF  
 COMPLEX LOOKING  
 SCIENTIFIC  
 EQUIPMENT.  
 THIS EQUIPMENT  
 IS CONTROLLED  
 FROM A DESK  
 BEHIND WHICH  
 SITS A YOUNG  
 OFFICER OF  
 THE "ELITE".

ON THE CHECK  
 POINT DESK ARE  
 TV MONITORS IN  
 BACKGROUND TWO  
 ELITE GUARDS  
 STAND STIFFLY  
 AT ATTENTION.

BEHIND THE DESK  
 IS A SMALL WINDOW  
 AND THROUGH IT  
 WE CAN SEE A  
 DISTANT VIEW  
 OF THE KALED  
 DOME. GLOWING  
 WITH LIGHT.

(2 next)



CW

13

THE ELITE OFFICER  
AT THE DESK IS  
TANE, AN AIDE  
STANDS BEHIND  
HIM. TANE IS  
STARING AT HIS  
TV MONITOR. WE  
DO NOT SEE THE  
SCREEN. HE CALLS  
ACROSS TO THE  
TWO GUARDS NEAR  
THE HEAVY DOOR)

GRAMS atmos

TANE: Party approaching. Check one.

PAN GUARD L  
to door + 2-s  
GUARDS at door

30

2 E

MS TANE

(THE GUARDS MOVE  
TO THE DOOR.  
TANE SPEAKS  
INTO A MICROPHONE  
ON HIS DESK,  
PRESSING THE  
SWITCH. WE  
HEAR HIS AMPLIFIED  
VOICE BOOMING  
BEYOND THE  
CLOSED DOOR)

You will announce your name rank and  
serial number. Speak now.

(THROUGH A LOUDSPEAKER  
ON THE DESK WE HEAR)

NYDER: (V.O.) All right, Tane!  
This is Security Commander Nyder  
with prisoners and escort.

TANE: Yes, sir.

(4 next)

13

TANE: Yes, sir.

NYDER: The prisoners' belongings.

(3 next)



CW

15

DOCTOR WHO: Good...Well, now that  
he's gone perhaps you'll offer  
us a cup of tea?

TANE: What?

DOCTOR WHO: Or any light refreshment.  
My friend and I have been through  
the most trying experience,  
haven't we, Harry?

34     3     E     HARRY: Very trying./  
         2-s TANE/GUARD  
         b/g

(4 next)

15

(TANE POINTS TO  
HARRY)

TANE: Step into the security  
scan.

35 4 F  
2-s HARRY/DOCTOR

(HARRY MAKES TO  
TAKE A STEP  
FORWARD BUT  
THE DOCTOR  
RESTRAINS HIM)

36 3 E  
a/b  
HOLD TANE's move  
fwd + ZOOM OUT  
to 3-s TANE/HARRY/  
DOCTOR

DOCTOR WHO: No tea?

TANE: Let me point out to you that  
you have no rights whatsoever. I  
have authority to torture and kill  
any prisoner who does not comply  
absolutely with my orders. Consider  
that your first and last warning.

As HARRY is dragged -  
37 4 F (ON DRAG)  
2-s GUARD/HARRY  
PAN THEM L + see  
scan reaction

(TANE CLICKS HIS  
FINGERS. THE  
GUARD STANDING  
BEHIND THE TWO  
PRISONERS KNOCKS  
THE DOCTOR ASIDE  
AND PUSHES HARRY  
FORWARD)

Move into the security scan.

Q LIGHTS

(HARRY STEPS  
BETWEEN TWO MAN-  
SIZED CABINETS OF  
INSTRUMENTS. THE  
MOMENT HE IS  
BETWEEN THEM HE IS  
ENGULFED IN A  
COLOURED LIGHT FROM  
ABOVE. HIS WHOLE  
BODY GOES RIGID AS  
THOUGH HE WERE  
SUFFERING SOME  
ELECTRIC SHOCK.

LIGHTS

(2 next)



FM (On 4 - 37)

THERE IS A  
WHIRRING SOUND  
AND CLICKING  
NOISES. AFTER  
A FEW SECONDS  
THE LIGHTS GO  
OUT AND THE  
SOUNDS END)

GRAMS:  
scan noise

38      2    F  
         2-s DOCTOR/TANE

TANE: You're cleared.    Move forward.  
(TO DOCTOR)    You next.

39      4    F  
         2-s HARRY coming fwd.  
         DOCTOR into scan

(THE DOCTOR SHRUGS  
AND STEPS FORWARD  
THE SAME SEQUENCE  
OF EVENTS BUT THIS  
TIME THE MACHINE  
GIVES OUT A HIGH  
PITCHED WARNING  
SHRIEK.

EASE OUT as TANE comes  
into R.

TANE QUICKLY  
GLANCES AT HIS  
INSTRUMENTS)

Scan detects power source.  
Located below left elbow.

HOLD DOCTOR's  
move out of scan

(HE PRESSES  
ANOTHER SWITCH  
AND THE SCAN  
CHECK ENDS.

40      2    F  
         LOW GROUP SHOT  
         HARRY/DOCTOR/  
         GUARD/TANE

THE DOCTOR  
LURCHES OUT TO  
JOIN HARRY)

Remove object on prisoner's left  
wrist.

41      3    E  
         CS DOCTOR's arm +  
         bracelet

(THE SOLDIER  
GRABS THE DOCTOR'S  
LEFT WRIST AND  
STARTS TO PULL  
FROM IT THE  
BRACELET GIVEN TO  
HIM BY THE TIME  
LORD)

(2 next)

DOCTOR WHO: You can't have that ...

TANE DROPS IT INTO  
THE ENVELOPE ALONG  
WITH THEIR OTHER  
BELONGINGS.  
THE DOCTOR STAGGERS,  
RUBBING HIS KIDNEYS,

bracelet has no possible use as a weapon ... /

TANE: It remains with the other  
confiscated items.

(WHILE TANE GIVES  
HIS ATTENTION TO  
MUTTERING SOME-  
THING INTO A  
"COMMUNICATOR",  
HARRY TRIES TO  
COMFORT THE DOCTOR)

HARRY: Don't make a fuss about it

DOCTOR WHO: That time bracelet is our only hope of getting back to the Tardis. (URGENTLY AND SOFTLY) Harry, recovering that has got to be our top priority. You understand me ... it's vital!

HARRY: I know it's important but we  
don't want them to know that /  
(HARRY NODS BLANKLY.  
TANE REPLACES THE  
"COMMUNICATOR")

18



PM

As he rises

TANE: The prisoners are to be given  
into the custody of Senior  
Researcher Ronson /... Here take this  
with you ...

47     3     E                    (ON RISE)  
         DEEP SHOT TRACKING  
         IN behind TANE

(HE HANDS A GUARD  
THE PACKAGE OF  
BELONGINGS. THE  
GUARDS THEN MOVE  
TO FLANK THE  
DOCTOR AND HARRY.

48     2     F                    /  
         CS CONTROL on desk

TANE PRESSES A  
CONTROL AND THE  
INNER DOOR OPENS.

BREAK: Set f/g door

HARRY AND THE  
DOCTOR ARE MARCHED  
THROUGH IT AND THE  
DOOR CLOSES BEHIND  
THEM)

49     4     F                    /  
         F/G DOOR sliding  
         + DOCTOR, HARRY +  
         GUARDS coming fwd.  
         + seeing door  
         closing

Elevate cam. as lift.

BREAK

3. EXT. SHATTERED WALL. NIGHT.

(ONE OF THE MUTOS,  
SEVRIN, IS  
CROUCHED BESIDE  
THE UNCONSCIOUS  
BODY OF SARAH.  
HE REACHES OUT  
HIS DEFORMED HAND  
AND WITH GREAT  
GENTLENESS STROKES  
HER FACE. WHEN HE  
SPEAKS HIS VOICE IS  
GENTLE, ALMOST  
SOOTHING)

As GERRILL +  
SEVRIN rise  
CRAB L to 2-s  
GERRILL/SEVRIN

GERRILL: She is a norm. All norms are our enemies ... Kill her now for what she has done to our kind ...

SEVRIN: No ... no ... why must we always destroy beauty? Why kill because another creature is not in our image ... /

GERRILL: Kill her. It is the law.  
All norms must die ... They are our  
enemies.

(SEVRIN MAKES NO  
MOVE TO HARM  
SARAH.

GERRILL PULLS A  
CRUDE AND SAVAGE  
KNIFE FROM AMONGST  
HIS RAGS. HE  
MAKES TO PUSH  
SEVRIN ASIDE)

Then if you won't I will .../

5



TRACK IN to  
2-s as GERRILL  
+ SEVRIN struggle  
as they crouch

(BEFORE GERRILL CAN  
MOVE THE PROTECTIVE  
SEVRIN ASIDE THERE  
COMES FROM QUITE  
CLOSE AT HAND, AN  
INDISTINCT BLUR OF  
VOICES.

17.    2    A                    (ON CROUCH)  
         C2-s GERRILL/SEVRIN  
         See Muto extra in  
         b/g

BOTH THE MUTOS ARE  
IMMEDIATELY ALARMED.  
THEY STARE OUT INTO  
THE DARKNESS)

FX: voices  
off

(5 next)

SEVRIN: A patrol...very close.

GERRILL: Let's get away from here...

SEVRIN: They're too near...If you move they'll see us...

GERRILL: They're coming this way...  
I'm going...come on .

(GERRILL STARTS  
TO SCRAMBLE AWAY.

SEVRIN, KEEPING  
HIS HEAD DOWN  
TRIES TO RESTRAIN  
HIM)

SEVRIN: I tell you they'll see you.

PAUSE

18.

5 C

Q GERRILL  
MS GERRILL coming  
fwd. into CS +  
freezing

(GERRILL PULLS  
FREE. HE STARES  
INTO THE  
DARKNESS AND THEN  
STARTS TO SKULK  
ALONG THE WALL  
SILENTLY. HE  
HAS NOT GONE  
MORE THAN A YARD  
OR SO...WHEN A  
VOICE CALLS FROM  
THE DARKNESS)

SOLDIER'S VOICE: Halt...Stay where  
you are. (Cont...)

19

1 E

C2-s SARAH/SEVRIN  
reaction

(GERRILL IS ENGULFED  
AND HELD IN THE  
GLARE OF A POWERFUL  
SPOTLIGHT. HE SHIELDS  
HIS FACE AGAINST THE  
GLARE)

20

5 C

a/b

Q LIGHT

BRIGHT LIGHT

(1 next)



(On 5 - 20)

SOLDIER'S VOICE: (cont) Stand where  
you are...Don't move...

(FOOTSTEPS APPROACH  
THROUGH THE DARKNESS  
BEHIND THE BEAM.

FX: footsteps  
+ gunshot

HOLD GERRILL's  
move away from  
camera + fall

GERRILL'S NERVE  
CRACKS AND HE  
TRIES TO RUN FOR  
IT. HE HAS TAKEN  
NOT MORE THAN A  
PACE OF TWO WHEN  
THERE IS A SINGLE  
SHOT. HE FALLS  
DEAD.

21 1 E  
a/b reaction

SHOW SEVRIN CROUCHING  
OVER SARAH'S BODY  
TRYING TO PROTECT  
HIMSELF AND HER  
FROM VIEW.

22 5 C  
a/b 2 THAL  
SOLDIERS with  
lamp, from  
f/g to GERRILL

**TWO** THAL SOLDIERS  
IN THEIR MAKESHIFT  
UNIFORMS MOVE IN  
TO EXAMINE THEIR  
KILL. ONE OF THEM  
CARRIES THE LAMP,  
THE OTHER HAS AN  
OLD MUZZLE LOADING  
RIFLE WITH A  
TRICKLE OF SMOKE  
COMING FROM THE  
BARREL)

(1 next)

SOLDIER: It's only a muto...waste  
of good ammunition... (Cont...)

VL

9

PAUSE

23

1 E

a/b with light  
flashing over  
(from front)

(THE SOLDIER WITH  
THE GUN STARTS TO  
RELOAD. THE MAN  
WITH THE LAMP  
STARTS FLASHING  
IT AROUND THE  
AREA. SHOW SEVRIN  
PULL STILL CLOSER  
TO THE GROUND AS  
THE LIGHT FLASHES  
JUST ABOVE HIM.  
THE BEAM PASSES  
ON AND THEN SWINGS  
BACK TO ILLUMINATE  
HIM FULLY)

SOLDIER: (V.O.) (cont) There's  
a couple more of them.

PAUSE

(ANGLE ON THE  
SOLDIERS.

A RIFLE IS RAISED  
TO FIRE)

24

1 E

CS LAMP  
f/g. Max. low  
shot TRACKING  
IN behind soldiers  
+ elevating over  
rifle + ending 2-s  
SARAH/SEVRIN

Hold it... If they're not too badly  
mutated we might be able to use  
them... They still need expendable  
labour for the rocket loading...

25.

2 A

2-s THAL SOLDIERS  
As SOLDIER X's  
PAN with him to  
3-s THAL SOLDIER/  
EXTRA/SEVRIN  
rising

ONE OF  
THE SOLDIERS PULLS  
SEVRIN TO HIS FEET.  
HE APPEARS DISGUSTED  
AT HAVING TO TOUCH  
A MUTO)

This one's not bad... It's got all  
it needs to carry and walk...  
(Cont...)

(1 next)



(HE DIRECTS THE  
SOLDIER WITH THE  
LAMP TO POINT IT  
TOWARD SARAH)

SOLDIER: (cont) No reason why this  
one shouldn't work...looks almost a  
norm...

PAN DOWN to  
SARAH +  
lamp

(HE ROUGHLY  
PRODS AT SARAH  
WITH HIS FOOT.  
SHE BEGINS TO  
STIR)

Come on...get on your feet...Get up...  
come one...

(SARAH RECOVERS  
ENOUGH UNDER THE  
PRODDING TO RISE  
TO HER KNEES AND IS  
AWARE ENOUGH THAT  
SHE IS DANGER TO  
MAKE AN EFFORT.  
BUT DESPITE HER  
BEST EFFORTS THE  
STRAIN IS TOO  
GREAT FOR HER  
AND SHE CAN'T  
STAND)

26      1    E  
          2-s THAL SOLDIERS

It's too slow  
alright kill it off...

(THE SOLDIER AIMS  
HIS RIFLE.

PAN R to 2-s  
SEVRIN/SARAH  
rising.

SEVRIN MOVES  
SWIFTLY TO SHIELD  
SARAH AND HELPS HER  
TO HER FEET)

SEVRIN: She'll be all right...I'll  
help her...

(2 next)

27

2 A  
GROUP exiting  
L f/g

~~SOLDIER: Then move... And move  
quietly. There are Kaled patrols out  
tonight.~~

(SEVRIN SUPPORTS  
SARAH AND THEY  
START FORWARD.

THE SOLDIERS STAY  
CLOSE URGING  
THEM FORWARD.

THEY MOVE INTO  
THE DARKNESS)

---

BREAK

---



2 ELITE GUARDS2G; C5; 3F-G; 5D; A3; 1F-G4. INT. BUNKER LABORATORY. NIGHT.

50

5 D

CS CONTENTS -  
PAN UP to CS  
RONSON

(A LARGE RECTANGULAR  
ROOM. AROUND ITS  
WALLS ARE COMPUTERS  
AND INSTRUMENTS.

A GUARD IN THE  
UNIFORM OF THE  
ELITE STANDS AT  
ATTENTION IN  
BACKGROUND.

SCIENTISTS ARE AT  
WORK AT SOME OF  
THE INSTRUMENTS.  
THERE IS A N AIR OF  
QUIET AND CALM  
EFFICIENCY.

As he looks up:-

51

1 F (50°) (ON LOOK)  
DEEP O/S 3-s  
HARRY/DOCTOR/RONSON

See activity  
b/g

OFF TO ONE SIDE  
IS A DESK. STANDING  
BEFORE IT ARE HARRY AND  
THE DOCTOR. SEATED  
AT THE DESK IS RONSON.  
A MAN IN HIS LATE  
FORTIES. HE IS  
EXAMINING THE  
CONTENTS OF  
THE ENVELOPE. RONSON  
GLANCES UP AND GESTURES  
TO SOME CHAIRS)

RONSON: Please sit down.

(THE DOCTOR AND  
HARRY GRATEFULLY  
TAKE CHAIRS)

(5 next)

VL

-21-

DOCTOR WHO: "Thank you. You  
are not a part of the military, I  
assume?"

DEPRESS as  
they sit in  
3-s HARRY/DOCTOR/  
RONSON

RONSON: I am with the science  
division.

DOCTOR WHO: Excellant. Then perhaps  
we might be able to conduct a  
conversation without punctuation  
from ~~the~~ rifle butts.

52

5 D

LOW 2-s HARRY/fav.  
RONSON

(1 next)

(Onto page 22)

-21-



DSH

-22-

TRACK IN  
losing HARRY  
to LOW SHOT  
RONSON across  
desk.

RONSON: That depends. If you don't answer my questions then I'm afraid I must hand you back to the military. They take rather a pride in loosening tongues.

(RONSON POKES AMONGST  
THE ITEMS)

53     1   F  
         2-s HARRY/DOCTOR  
         PAN R to 2-s  
         DOCTOR/RONSON

Where did you get these things?

DOCTOR WHO:    Here and there...

RONSON: If I didn't know better I'd have to conclude these articles had been made by an intelligence on another planet.

54     5   D  
         a/b

DOCTOR WHO:    If you didn't know better?

55     1   F  
         MCU DOCTOR

RONSON: It's an established scientific fact that in the seven known galaxies only Skaro is capable of supporting intelligent life.

56     5   D  
         MS RONSON

DOCTOR WHO:    The answer to that is that there are many more than seven galaxies.../

(RONSON PICKS UP  
TWO CARDS)

RONSON: Indeed when you passed thru the security scan the instruments also run a check on blood and chemical make up...encephalographic pattern... physiological composition and so on so if you are from another planet...

TRACK IN to  
TIGHTER SHOT

57     1   F  
         a/b

(HE STOPS TALKING AND  
ACTUALLY GAPES AT THE  
CARDS. THEN LOOKS  
SLOWLY UP AT THE TWO MEN)

-22-



DSH

-23-

58     5     D     DOCTOR WHO: You were saying?  
         a/b

(RONSON IS QUITE AWED)

59     1     F     RONSON: Nothing. Nothing compares  
         a/b     to any known life form on this planet...  
             .only the external appearance...

60     3     F     DOCTOR WHO:     Never  
         CU RONSON     judge by appearances.

61     1     F     RONSON: Who are you? Where have you  
         2-s DOCTOR/RONSON     come from?     Tell me

62     5     D     DOCTOR WHO: It's a long story... Do  
             you have any inkling of the theory of  
             space dimensions co-related to relative  
             time? .../  
         MCU RONSON reaction  
         HOLD his rise

63     1     F     (BEFORE THE DOCTOR  
             CAN LAUNCH INTO HIS  
             EXPLANATION A GENTLE  
             GONGING SOUND EMERGES  
             FROM THE LOUDSPEAKERS.  
             IT TAKES THE IMMEDIATE  
             ATTENTION OF ALL THE  
             SCIENTISTS WORKING  
             IN THE ROOM. THE SOUND  
             IS FOLLOWED BY AN  
             ANNOUNCEMENT)

LIGHTNING  
FLASHING

WARRS: EX

LOUDSPEAKER VOICE: Davros wishes all  
members of the Elite science corps  
to assemble in the main laboratory  
immediately.

64     5     D     (MORE WHITE-COATED WORKING  
             START TO FILTER INTO THE  
             ROOM)/  
         MS RONSON, PAN him L  
         to 3-s DOCTOR/  
         RONSON/HARRY

RONSON: I'm afraid our session will  
have to wait...Davros is coming.

DOCTOR WHO: Your Chief Scientist



DSH

-24-

PAN RONSON  
L as he X's  
to low 2-s  
RONSON/DOCTOR

RONSON: He is the supreme commander.  
When he calls a full meeting he  
obviously has something of the greatest  
importance to tell us.

DOCTOR WHO: I shall be very interested  
to meet him.

RONSON: Quiet.

---

PAUSE: 1 to G

---

65     1   G  
         LOW W/S GROUP  
         coming fwd.  
         DAVROS/GHARMAN/  
         NYDER/GUARDS  
         PULL BACK +  
         elevate to W/S  
         GROUP GHARMAN/  
         DAVROS/NYDER/  
         RONSON a/shoulder  
         DOCTOR + HARRY  
         Pos. F.

(AS SILENCE FALLS OVER  
THE ROOM WHICH IS  
SUSTAINED FOR QUITE  
A FEW SECONDS. A DOOR  
GLIDES SLOWLY OPEN.  
MORE SECONDS PASS.  
THEN INTO THE ROOM  
COMES DAVROS.

DAVROS IS CONTAINED  
IN A SPECIALLY  
CONSTRUCTED SELF-  
POWERED WHEEL CHAIR.  
IT HAS SIMILARITIES TO  
THE BASE OF A DALEK.  
DAVROS HIMSELF IS A  
MASTERPIECE OF  
MECHANICAL ENGINEERING.  
HIS CHAIR IS A COMPLETE  
LIFE-SUPPORT SYSTEM FOR  
THE ANCIENT CREATURE.  
A THROAT MICROPHONE AND  
AMPLIFIER CARRY THE  
VOICE HE NO LONGER HAS.  
(ITS SOUND IS NOT UNLIKE  
THE VOICE OF A DALEK.)  
A MINIATURE H AND I  
MACHINE KEEPS HIS HEART  
AND LUNGS FUNCTIONING.  
A SINGLE LENS WIRED TO  
HIS FOREHEAD REPLACES  
HIS SIGHTLESS EYES.  
LITTLE OF HIS FACE CAN  
BE SEEN. TUBES AND  
ELECTRODES ATTACHED TO  
WHAT DOES SHOW. THE  
UPPER PART OF HIS BODY  
IS CONTAINED IN A  
HARNES FROM WHICH GREAT  
COMPLEXES OF WIRES AND  
TUBES EMERGE.

(3 next)

-24-



DSH

-25-

THE ONLY REALLY HUMANOID  
FEATURE WE EVER SEE OF  
DAVROS IS AN ANCIENT  
WITHERED HAND THAT  
PLAYS ACROSS THE SWITCH  
PACKED SURFACE OF THE  
CONTROL PANEL THAT  
STRETCHES ACROSS THE  
FRONT OF THE CHAIR.

DAVROS GLIDES TO THE  
CENTRE OF THE ROOM.  
SILENTLY HE SWINGS  
HIS CHAIR IN A SLOW  
ARC TO VIEW THE GROUP.

THROUGH THE DOOR  
BEHIND HIM COME NYDER  
AND GHARMAN, SPARKINGLY  
CORRECT IN THEIR  
GLEAMING UNIFORMS.  
THEY STAND SLIGHTLY  
BEHIND AND EITHER SIDE  
OF THE CHAIR.  
RESPECTFULLY SILENT)

66

3 G

LOW MS DAVROS  
with scientist  
L f/g

TRACK IN to  
CS HAND

PAN UP to  
see DALEK  
coming b/g

DAVROS: If I may have your attention.  
For some time I have been experimenting  
with the mark  
three project. Details  
of the modifications will be distri-  
buted later. However I am anxious that  
you should see the remarkable progress  
that have been made immediately and  
to that end I have arranged this  
demonstration.

(DAVROS TURNS HIS CHAIR  
SO THAT HE IS FACING  
THE DOOR. THE WITHERED  
HAND HOVERS OVER A  
SWITCH ON HIS CONTROL  
BOARD. HE PRESSES IT.  
MOMENTS LATER, THE  
"PRIMITIVE" DALEK GLIDES  
INTO THE ROOM. IT HAS  
NO WEAPON OR ARM. IT  
APPEARS TO BE A "UTILITY"  
MODEL. HOWEVER THERE IS  
NO MISTAKING IT, AS A DALEK)

67

2 G(behind cam 3)

2-s DOCTOR turning  
to HARRY

-25-



-26-

DSH

DOCTOR WHO: (WHISPERS) A Dalek...  
Very primitive but undeniably a Dalek...

(RONSON GLANCES AT HIM)

\*PAN L to  
2-s RONSON/  
DOCTOR

RONSON: You're mistaken\*...it is a  
mark three travel machine..

(THE DOCTOR SHRUGS)

DOCTOR WHO: (SHRUGS) If you say so...

---

PAUSE: 3 out to G

---

(THE MACHINE GLIDES  
UP TO DAVROS)

68

1 F

LOW MS DALEK  
coming fwd.  
PAN L + ZOOM OUT  
to 3-s DAVROS/  
NYDER/DALEK

(On to page 27)

(2 next)

-26-

EJE

- 27 -

69      2    G      DAVROS: Halt. /  
         a/b 2-s RONSON/  
         DOCTOR      (THE DALEK STOPS)

RONSON: He's perfected voice control.  
that's magnificent ...

70      1    F      (AS DAVROS GIVES  
         HIGH W/S DALEK      ORDERS THE DALEK  
         HOLD it moving      RESPONDS ALBEIT A  
         in group, with      LITTLE FALTERINGLY)  
         HARRY +  
         DOCTOR on R.

DAVROS: Move left ... Halt. Move  
Forward. Halt. Circle ... Halt ...  
Turn toward me ... Halt ...

(AS THE DALEK COMPLETES  
IT'S DISPLAY THE  
SCIENTISTS IN THE  
ROOM BURST INTO  
SPONTANEOUS AND  
ENTHUSIASTIC APPLAUSE)

You will agree I think  
that voice control represents an  
enormous step forward ... However  
the best is yet to come /... Nyder.

71      2    G      2-s DAVROS f/g  
         NYDER/GHARMAN      (NYDER STEPS FORWARD.  
         Xs L - R      HE IS HOLDING A VERSION  
         PAN GHARMAN R      OF A DALEK GUN AND A  
         to DALEK + 2-s      SUCKER ARM. HE SLOTS  
         NYDER/DALEK      BOTH ITEMS INTO THE  
              DALEK, THEN MOVES BACK  
              TO HIS POSITION)

Let NYDER GO  
+ DAVROS  
move into  
2-s DAVROS/  
DALEK

Thank you. Our machine is now  
equipped with a weapon of self  
defence .  
         . Now I am  
turning the machine over to total  
self control. (cont...)

72      3    F      GROUP reaction  
         with NYDER b/g  
         +DALEK profile f/g

- 27 -



EJE

- 28 -

(A GASP FROM THE  
AUDIENCE)

DAVROS: (cont) It will be  
independent of all outside  
influences. A living, thinking,  
self-supporting creature./

73

CS DAVROS HAND  
on panel + PAN  
R to DALEK  
+ see CS gun  
moving

(DAVROS TURNS A SWITCH  
ON HIS PANEL. AT FIRST  
THE DALEK DOES NOTHING.  
THEN SLOWLY IT'S ARM  
AND GUN MOVE. THE "HEAD"  
MOVES. THEN VERY SLOWLY,  
UNCERTAINLY, THE DALEK BEGINS  
TO MOVE. UNCERTAIN OF  
DIRECTION IT WANDERS A BIT,  
THEN GAINING CONFIDENCE  
MOVES A LITTLE MORE  
CERTAINLY. IT MOVES PAST THE  
SCIENTISTS AND THEN SEEMS TO  
"SEE" DOCTOR WHO AND HARRY.  
IT MAKES SLOWLY TOWARD THEM.

75

3 F  
HOLD DALEK's move  
in circle +  
then PAN it R to  
LOW GROUP SHOT  
DALEK/RONSON/  
DOCTOR/HARRY

DAVROS MOVES HIS CHAIR  
TO FOLLOW THE DALEK. THE  
DALEK HALTS IN FRONT OF  
THE DOCTOR. HE HOLDS HIS  
GROUND AND STARES BACK  
AT IT)

Brilliant ... brilliant ... It  
has detected non-conformity./

76

1 F  
LOW MS DALEK  
head, ZOOM IN  
to CS GUN

(THE DALEK VERY SLOWLY  
BEGINS TO RAISE IT'S  
GUN. IT'S UNSURE VOICE  
CROAKS OUT)

DALEK: Aliens. I must exterminate.  
Exterminate. Exterminate.

(3 next)

- 28 -

EJE

- 29 -

77	3 G	(on reaction) CS RONSON reaction	(THE GUN IS ALMOST LEVELLED AT THE DOCTOR. RONSON SHOWS SUDDEN ALARM AS HE REALISES THE CREATURE INTENDS TO KILL. HE DARTS FORWARD TO DAVROS AND BEFORE ANYONE CAN STOP HIM THROWS THE SWITCH ON THE BOARD. THE DALEK'S LIFE SUBSIDES. THE GUN AND ARM AND EYE DROOP. ALL MOVEMENT STOPS. DAVROS' VOICE IS FURIOUS)
78	1 F	a/b	
79	3 G	a/b FAN RONSON L to switch + DAVROS	
80	1 F	a/b see gun go limp	
81	3 G	CS DAVROS	DAVROS: You dare to interfere! You have the audacity to interrupt my experiment?!!
82	2 G	2-s DAVROS/fav. RONSON	RONSON: It would have destroyed him.
83	3 G	a/b	DAVROS: You consider the saving of a worthless life more important than the progress we have made?...? My creature showed a natural desire ... an instinct to destroy and you interceded! You will be punished for this ...
84	2 G	CS RONSON	
85	3 G	a/b	RONSON: Davros ... I'm sorry ... but these prisoners ... I believe they could be extremely valuable ... By all means ... when I have finished questioning them your creature can do what it likes to them ... But I do need to interrogate them further ...

(THERE IS A BRIEF PAUSE  
WHILST DAVROS CONSIDERS)

(1 next)

- 29 -



EJE

- 30 -

CS DAVROS  
As DAVROS turns  
to exit PAN R  
+ ZOOM OUT to  
GROUP RONSON/DALEK  
f/g.

PAN RONSON R to  
3-s DOCTOR/  
RONSON/HARRY

DAVROS: You will be punished for  
insubordination ... In the mean time  
you may question your prisoners  
until first light ... After that  
they will be used to resume the  
experiment. This meeting is ended.

(DAVROS WHEELS HIS  
CHAIR AROUND AND  
EXITS SWIFTLY FOLLOWED  
BY GHARMAN AND NYDER.  
THE DE-ACTIVATED DALEK  
REMAINS.

RONSON BREATHES A SIGH  
OF RELIEF)

DOCTOR WHO: Thank you.

RONSON: I was simply doing my duty.  
I ... I believe you might have  
knowledge that can help us ...  
If you do not co-operate then  
it is certain that Davros will  
use you to test his machine in  
a few hours time

(NYDER RE-ENTERS AND CROSSES  
TO THE GROUP) /

86

1 F  
3-s HARRY/NYDER  
DOCTOR

NYDER: The prisoners are to be taken  
to the cells ... You can continue  
questioning them there ... Davros  
orders it.

As they go  
PAN DOWN onto  
desk + see  
ring

(RONSON NODS. NYDER MOTIONS  
THEM ALL TO FOLLOW HIM.  
THE DOCTOR, HARRY AND RONSON  
MOVE AWAY.

- 30 -

EJE

- 31 -

WE ANGLE ONTO RONSON'S  
DESK TO SHOW THE DOCTOR'S  
BELONGINGS SPREAD OUT.  
AMONGST THEM, AND EVIDENT  
IS THE BRACELET FROM THE  
TIME LORD.

PAN UP to see  
scientists with  
DALEK

ANGLE TO THE DALEK WHERE ALL  
THE OTHER SCIENTISTS ARE  
NOW GROUPING TO EXAMINE IT  
IN ADMIRATION)

---

BREAK

---

- 31 -



EJE

- 32 -

TELECINE 1 (Dur: 60'11")

Ext. Landscape and Dome.  
Night. (Model Shot)

A DISTANT SHOT of the Thal  
Domed city. ESTABLISH and  
CLOSE on it, then:

END TELECINE :

- 32 -

EJE

- 33 -

5E; C2; 2H; 3H;

5. INT. THAL CELL. NIGHT.

87

2 H

PULL OUT from  
CS THAL GUARD  
to LOW 2-s  
KALED prisoner/  
GUARD + PAN R  
across prisoners  
+ go into 2-s  
SARAH/SEVRIN

(AT THE DOOR A THAL  
GUARD DRESSED FROM  
HEAD TO TOE IN  
RADIATION PROTECTIVE  
CLOTHING. A MENACING  
FIGURE IN THE SILVER SUITING  
WITH ONLY HIS EYES VISIBLE  
THROUGH THE NARROW SLIT  
IN THE HELMET. HE IS  
ARMED WITH A MACHINE GUN.

THE EXHAUSTED PRISONERS  
IN THE CELL ARE MADE UP  
OF MUTOS IN THEIR ALL-  
CONCEALING RAGS, AND SOME  
KALED SOLDIERS IN THEIR  
MAKESHIFT UNIFORMS.

SEVRIN IS SEATED BESIDE  
SARAH WHO HAS HER BACK  
AGAINST THE WALL. STILL  
GROGGY FROM HER EARLIER  
EXPERIENCE AND ONLY NOW  
BECOMING TOTALLY AWARE  
OF HER SURROUNDINGS. SHE IS  
FIGHTING TO STOP HERSELF  
SLIPPING INTO HYSTERIA  
AS SHE STARES AROUND.

THE YOUNG KALEL LEADER  
FROM EPISODE ONE SITS  
NEAR SEVRIN AND SARAH.  
HE SHOWS EVERY SIGN OF  
TOTAL EXHAUSTION)

Q SARAH

SARAH: Where are we?

SEVRIN: Inside the Thal dome.  
we should think ourselves lucky  
... Normally the Thals kill on sight ...

(3 next)

- 33 -



EJE

- 34 -

SARAH: Then why the change? Why bring us here?

SEVRIN: (SHRUGGING) Perhaps they need slave workers for some project ...

PAN R to  
2-s SEVRIN/LEADER

88     3     H     LEADER: The Muto is right. The work they're making us do kills/  
             O/shoulder     with the same certainty as a bullet  
             C3-s fav.     between the eyes ...  
             SARAH/SEVRIN/  
             LEADER

SARAH: What work?

89     5     E     /  
             MS LEADER

LEADER: The Thals have built a rocket. It's used up all their manpower and resources. They're gambling that it will bring them victory in one blow. And if they can make the launch successfully, I don't see how they will fail ... My race ... the whole of the Kaled people will be wiped out in seconds ... /

90     3     H     /  
             a/b

(ON TO PAGE 35)

(5 next)

- 34 -

K.W.

- 35 -

SEVRIN: Perhaps we should be happy to work on such a weapon if it ends a thousand years of war,

LEADER: You won't be when you find out what it is...

SARAH: What is it

91     5     E  
          MCU LEADER

LEADER: The nose cone of the rocket is being packed with distronic explosive. We have to put it into position.

92     3     H  
          CS SARAH

93     5     E  
          a/b MCU LEADER

SARAH: so/

LEADER: To reduce weight they are using no protective shielding. Every load we carry exposes us to distronic toxemia. After a few hours exposure we'll all be dead.

94     3     H  
          CS SARAH reaction

SARAH: We'd better think of something hadn't we.

(SARAH STARES AT HIM IN HORROR.

95     2     H  
          MS GUARD at door

See EXTRAS begin to rise

BEFORE SHE CAN MAKE ANY COMMENT THERE IS A WHISPERING SOUND FROM THE DOOR AND IT SLIDES OPEN. THE THAI GUARD IN PROTECTIVE CLOTHING MOTIONS TO THE INMATES OF THE CELL AND THEY WEARILY BEGIN TO GET TO THEIR FEET LIKE AUTOMATIONS)

96     5     E  
          HIGH 3-s SARAH/  
          SEVRIN/LEADER  
          big R f/g

SARAH: Now what's happening?

- 35 -



K.W.

- 36 -

Let LEADER  
X o.o.f. L  
+ HOLD SARAH/  
SEVRIN

Let GUARD enter  
L o.f. + PAN  
3 to door in  
LOW SHOT.

LEADER: The rest period is over.  
We start loading again...I've already  
done one stint since I was captured.

(THE PRISONERS BEGIN TO  
FILE OUT OF THE DOOR.  
NONE OF THEM SHOW ANY  
HINT OF RESISTANCE.

THE THAL GUARD SEES  
THAT SARAH AND SEVRIN  
ARE NOT MOVING QUICKLY  
ENOUGH WITH THE GROUP  
AND HE MOVES ACROSS **AND**  
PRODS THEM TO THEIR  
FEET WITH HIS GUN,  
DIRECTING THEM TO  
FOLLOW THE OTHERS)

SARAH: Alright don't push.

---

BREAK

---

3 MUTES  
1 KALED  
2 GUARDS  
1 TEDDY DRIVER

1D; A3;

6. INT. ROCKET SILO:NIGHT.

80. 1 D(SWING RIGHT)

LOW WS DOORWAY  
HOLD 3-s SARAH/SEVRIN/  
GUARDS as they come fwd  
+ PAN THEM LEFT to see  
WS SET.

TRACK IN ON SARAH  
+ as she looks up R  
CUT.

(THE CONCRETE WALLS  
OF A ROCKET SILO.  
AT IT'S CENTER WE SEE  
A SECTION OF THE  
BOTTOM OF THE GREAT  
ROCKET. AT FLOOR  
LEVEL THERE IS A  
SMALL OPEN H. TOWARD  
WHICH THE  
WORKERS CARRY THE  
DISCARDED MATERIAL.

THE AREA IS DIMLY LIT,  
THE FURTHEMOST  
REACHES OF THE SILO  
BEING LOST IN SHADOW.  
THERE IS A SKELETON OF  
SCAFFOLDING AROUND THE  
ROCKET.

WE SEE SARAH AND SEVRIN  
ENTER FROM THE CEILING  
DOOR FOLLOWED BY THE  
GUARD.

SARAH STOPS AROUND,  
THAT MOMENT TURNS HER  
HEAD BACK TO LOOK UP AT  
THE ROCKET, HER EYES  
REVEALING HER FEAR AS  
SHE STARES.)

BREAK: CUT TO BLACK



ROCKET IN COMMAND HQ

3B

7. INT. ROCKET SILO. NIGHT.

108. 3 B  
Eyeline model  
rocket

(AS THOUGH SEEN FROM  
GROUND LEVEL AND  
SARAH'S V.P. THE  
TOWERING ROCKET AND  
AROUND IT THE FRAMEWORK  
OF SCAFFOLD.

MODEL SHOT OF ROCKET)

---

BREAK

---

POST RECORDING FOR EPISODE TWO2D; D1; 1D; A3; 4E;8 INT. ROCKET SILO: NIGHT.

81 1 D  
a/b CS SARAH looking up  
- as she looks R

(SARAH STANDS STARING  
UPWARD FOR A MOMENT OR  
TWO LONGER. THE OTHER  
PRISONERS HAVE FORCED A  
ROUGH YIPES AND SCREAM  
WHINING WITH THEIR HEADS  
BOWED.

82 4 E  
CS DIAL

83 1 D  
HOLD SARAH's move from.  
cam. + DEPRESS to see  
queue.

SARAH AND REVILLE ARE  
MOVING INTO THE END OF  
THE LINE. SARAH IS  
STILL STARING AROUND THE  
SILO AREA AND PRISONERS A  
VERY LARGE DIAL ON THE  
WALL.

84 4 E  
N/A TEDDY coming fwd -  
ZOOM OUT + PAN TEDDY  
L to MS + see prisoners  
begin to take INGOTS.

IT IS OBVIOUSLY LABELED  
"TOXIC LEVEL" THE FINAL  
FIELD OF IT'S  
CALIBRATION IS WARMED IN  
RED. AT THE MOMENT THE  
INDICATOR NEEDLE IS  
RESTING SAFELY IN THE  
WHITE "SAFE" ZONE.

85 2 D  
CS INGOT + DOX

86 1 D  
CS SARAH reaction

THERE IS ONE CLIMB AND CRUG  
OF A MOTOR AND A "PORT  
LIFT" TRUCK A FEET FROM  
AROUND THE ROCKET BASE.  
IT'S DRIVER WEARS THE  
SAME PROTECTIVE CLOTHING  
AS THE GUARD. AS THE PORT  
LIFT MOVED CROSSLANE SEE IT  
IS CARRYING A LOAD OF  
LARGE "INGOTS". SARAH  
MOVES TO THE DIAL'S CLOSER  
AND THEN LOOKS AT THE  
RADIATION DIAL. THE POINTER  
SWINGS VIOLENTLY ACROSS BAR  
INTO THE RED ZONE.

87 4 E  
CS DIAL reacting

(1 next)



(On 4 - 87)

88     1     D  
          a/b PAN SARAH R + ZOOM OUT  
          as she takes INGOT -  
          PAN HER L to rocket doors.

THE WORK MINT PLAYS AND  
 THE PRISONERS FILE PAST  
 AND RAC. PICKS UP ONE OF  
 THE HEAVY INGOTS AND  
 ENTERS THE LATCH OF THE  
 ROCKET. THE LINE  
 MOVE FORWARD UNTIL  
 FINALLY IT IS SARAH'S TURN  
 TO PICK UP ONE OF THE  
 INGOTS. SHE HESITATES  
 FOR A MOMENT AND IS  
 PRODDED BY THE GUARD.  
 VERY FRIGHTENED SHE PICKS  
 UP THE INGOT AND MOVES  
 INTO THE ROCKET.

89     4     E  
          a/b DIAL in "RED" ZONE.

LOOKS AGAIN ON THE AD-  
 DITION REGISTER. THE  
 NEEDLES TWITCHING SLIGHTLY.  
 BUT NOT MOVING OUT OF  
 THE RED ZONE)

---

BREAK: CUT TO BLACK

---

4K; B5; 3J;

9. INT. DETENTION ROOM. NIGHT.

109 4 K  
MCU HARRY - as he  
looks up

110 3 J  
Eyeline PAN on walls  
of cell L - R

111 4 K  
a/b  
PULL OUT to see door  
b/g + HOLD 2-s  
as DOCTOR is thrown  
in - HARRY/DOCTOR

(SITUATED SOMEWHERE DEEP  
IN THE "ELITE" BUNKER.  
WINDOWLESS AND WITH ONLY  
ONE DOOR. THERE IS A  
BENCH ALONG ONE WALL AND  
ON IT SITS HARRY, HEAD  
IN HANDS AND WORRIED. HE  
GLANCES UP AT SOUNDS OF  
APPROACHING FOOTSTEPS.

A MOMENT LATER THE DOOR  
IS OPENED AND THE DOCTOR  
IS VIRTUALLY THROWN INSIDE  
BY TWO ELITE GUARDS.

THE DOOR IS CLOSED AND  
LOCKED AGAIN. HARRY  
HELPS THE DOCTOR TO HIS  
FEET)

HARRY: Are you alright?

(THE DOCTOR IS STIFF AND  
HIS MOVEMENTS REFLECT HIS  
ACHES AND PAINS. HE RUBS  
HIS RIBS AND WINCES)



PULL BACK AS  
HARRY + DOCTOR  
come fwd. to  
bench

HARRY: Did you tell them anything?

DOCTOR WHO: Oh yes...they took down  
reams of notes...Every bit of  
scientific gobbledegook I could think  
of...Technical jargon that even I  
didn't understand...

EASE INTO  
TIGHTER 2-s  
as DOCTOR SITS

HARRY: That should keep their  
experts confused for weeks

DOCTOR WHO: I learned a good  
deal more from them than they did  
from me...

HARRY: About this Bunker?

DOCTOR WHO: Yes...as we suspected it's  
mostly underground...Bomb proof ...  
impregnable from attack and about 3  
or 4 miles outside the Kaled dome.

HARRY: What are they doing here?

DOCTOR WHO: Years ago the Kaled  
government decided to form an  
elite group...all the best brains  
in every scientific field...

- 43 -

HARRY: A sort of think tank.

DOCTOR WHO: Right. But over the years the Elite has become more and more powerful and now they can demand anything they want,

(THERE IS THE  
SOUND OF  
FOOTSTEPS  
IN THE HALLWAY.

RONSON(OOV) Open up.

HARRY: Perhaps this is the tea.

ELEVATE + CRAB R  
as HARK + DOCTOR  
rise + see guard  
+ RONSON b/g

(THE DOOR  
OPENS AND  
RONSON STEPS  
INSIDE.

HE GLANCES  
AT A UNIFORMED  
ELITE GUARD  
BEHIND HIM)

RONSON: You needn't wait...I  
am armed. (cont...)

(THE GUARD  
NODS AND  
CLOSES THE  
DOOR

HOLD DOCTOR'S sit  
2-s DOCTOR/RONSON

WE HEAR  
HIS FOOTSTEPS  
MOVE AWAY.

RONSON ONLY  
SPEAKS WHEN  
HE IS SURE  
THE GUARD  
HAS MOVED OUT  
OF EARSHOT)

(3 next)

- 43 -



RONSON: (cont) I'm sorry that they hurt you. I...I lacked the courage to interfere.

GO INTO SINGLE  
RONSON

DOCTOR WHO: did  
...You save me from becoming the very first victim of a Dalek.

112 3 J  
LOW 2-s HARRY/DOCTOR  
seeing RONSON X  
in b/g. HARRY/  
RONSON/DOCTOR  
PAN RONSON L  
2-s RONSON/HARRY

RONSON: You used that word earlier...It had never been heard before/ Yet...only an hour ago...Davros announced that the mark three travel machine would henceforth be referred to as...a Dalek... How could you have known that...? /

113 4 K  
LOW 2-s RONSON  
flank/HARRY/DOCTOR

DOCTOR WHO: I have an advantage in terms of time. In fact, we have come here at this time because of ...future concern...about the development of the Daleks...I think you're concerned, too, aren't you?

TRACE after  
RONSON as he X's  
to door + low  
2-s DOCTOR/RONSON

RONSON: (NODS) Yes I am concerned and there are others who think as I do but we are powerless.

114 3 J  
MCU DOCTOR

DOCTOR WHO: Then let us try to help.

115 4 K  
CU RONSON

RONSON: We believe Davros has changed the direction of our research into something that is immoral. You see the Elitist movement was started to produce weapons that would end the war. But we saw that this was futile and turned our attention to the survival of our race so our chemical weapons had already started genetic mutations /

116 3 J  
2-s HARRY/DOCTOR





AB

/5F; D1; 2D;/

10. INT. CORRIDOR. NIGHT.

119    2    D  
          W/S 3 leaving  
          door

(RONSON LEADS  
HARRY AND  
DOCTOR WHO,  
DOWN A SHORT  
SECTION OF  
CORRIDOR TO  
A HEAVY DOOR  
IN WHICH THERE  
IS A VIEWING  
PANEL.

120    5    F  
          TRACK BACK down  
          corridor with  
          3-s + PAN THEM to  
          window  
          DOCTOR/RONSON/HARRY

THE SHUTTER  
IS CLOSED  
OVER THE PANEL  
FOR THE MOMENT)

(ONTO PAGE 46)

- 46 -

AB

(RONSON PULLS  
ASIDE THE  
SHUTTER ON  
THE VIEWING  
PANEL.

BEYOND IT  
IS A DULL  
GREEN GLOW.

RONSON INDICATES  
DOCTOR WHO AND  
HARRY SHOULD  
LOOK IN)

As DOCTOR looks

---

BREAK + RESET FLAT + F/G FX RONSON: (cont) That is what  
the Kaleds will become...

---

121 5 F  
LOW SHOT thru'  
FX. seeing HARRY  
+ DOCTOR thru'  
panel

(HARRY AND  
DOCTOR WHO,  
MOVE UP TO  
THE VIEWING  
PANEL.

---

BREAK: RESET

---

122 5 F  
3-s a/b. See HARRY  
reaction + as  
DOCTOR X's to L  
TRACK IN to TIGHT 2-s  
DOCTOR/RONSON

HE TURNS  
HIS HEAD  
AWAY SWIFTLY,  
SICKENED BY  
THE SIGHT.

DOCTOR WHO,  
STARES FOR  
A MOMENT LONGER  
THEN GENTLY  
CLOSES THE PANEL)

That is our future...

DOCTOR: Then you've got troubles.

---

BREAK

---

- 46 -



AB

/5E; C2; 2H; 3H;/

11. INT. THAL CELL. NIGHT.

97

3 H

PULL BACK from  
door to MLS +  
3 sitting  
LEADER/SARAH/  
SEVRIN

(THE PRISONERS  
ARE FILING BACK  
INTO THE  
CELL.

THEY FIND  
THEIR PIECE  
OF FLOORSPACE  
AND COLLAPSE  
EXHAUSTED.

WE FAVOUR  
SARAH, THE  
KALED LEADER  
AND SEVRIN  
AS THEY SLUMP  
TO THE FLOOR IN  
A GROUP.

SARAH WATCHES  
AS THE CELL  
DOOR CLOSES  
AND THE ARMED  
GUARD IN HIS  
PROTECTIVE  
CLOTHING TAKES  
UP HIS POSITION)

(2 next)

AB

/5E; C2; 2H; 3H;/

11. INT. THAL CELL. NIGHT.

97

3 H

PULL BACK from  
door to MLS +  
3 sitting  
LEADER/SARAH/  
SEVRIN

(THE PRISONERS  
ARE FILING BACK  
INTO THE  
CELL.

THEY FIND  
THEIR PIECE  
OF FLOORSPACE  
AND COLLAPSE  
EXHAUSTED.

WE FAVOUR  
SARAH, THE  
KALED LEADER  
AND SEVRIN  
AS THEY SLUMP  
TO THE FLOOR IN  
A GROUP.

SARAH WATCHES  
AS THE CELL  
DOOR CLOSES  
AND THE ARMED  
GUARD IN HIS  
PROTECTIVE  
CLOTHING TAKES  
UP HIS POSITION)

(2 next)



SARAH: (LISTENING) We have to do something now. If we work another shift we won't have the strength to take any kind of action.

LEADER: Action? What do you mean?

SARAH: I mean we have to get out of here ... /

98     2     H  
         EQUAL 2-s  
         SARAH/SEVRIN

SEVRIN: That is impossible ...

SARAH: The guards not expecting trouble from a group of exhausted slave workers. /

99     3     H  
         MCU LEADER

LEADER: So we get out into the rocket silo ... But where then? ... The only other exit goes out through a command point. It will be crawling with Thal troops ... /

100    2     H  
         CU SARAH

SARAH: There is another way.

SEVRIN: Where?

SARAH: Straight up ... The scaffolding goes right up the to the nose cone of the rocket ... If we could get up there then there is a chance we could get out onto the surface of the dome ... /

101    3     H  
         a/b MCU LEADER

(5 next)

LEADER: Yes getting down from there wouldn't be too difficult ... The angle of the dome is quite gentle ... /

102      5    E  
                      
          CU SEVRIN

SEVRIN: But climbing that scaffolding! It's so high/

103       $\frac{2 \text{ H}}{a/b}$

SARAH: It's the only way out ... the  
only chance ...

104       $\frac{3}{a/b} H$

LEADER: I'd rather fail taking a chance like that than rot away with dictionic toxæmia ... /

105       $\frac{2 \text{ H}}{a/b}$

106     5   E     /  
         a/b     (SARAH TURNS TO  
                 LOOK AT SEVRIN.  
                 HE NODS SLOWLY)

```
107      2  H
          2-s SARAH/SEVRIN
          HOLD SARAH's
          move up to
          extras + PAN R to
          see SEVRIN +
          extras
```

SARAH: All right ... now pass the word to the others ....

(EACH OF THEM  
CAUTIOUSLY MOVES  
OUT TO SETTLE  
BESIDE OTHER  
PRISONERS AND  
BEGIN TO TALK  
IN LOW WHISPERS)

BREAK



4K; B5; 3J; 5F; D1;

12. INT. DETENTION ROOM. NIGHT.

123 5 F  
2 GUARDS from cam.  
down corridor  
124 4 K  
HIGH O/S 3-s  
DOCTOR/RONSON/HARRY

DOCTOR: Go on  
RONSON: Knowing our ultimate form  
Davros began to devise a travel  
machine ... the Dalek

DOCTOR WHO: But now he's trying to  
change that into a  
weapon ...

HOLD RONSON's  
move fwd.  
and depress  
to LOW 2-s  
RONSON/HARRY.

RONSON: And he is <sup>s</sup>ucceeding ...  
he's made a monster utterly devoid  
of conscience.

HARRY: You want to stop him?

I must  
RONSON: / There are men in the Kaled  
government who still have the strength  
to act. If they knew the truth they  
could end Davros' power ... Close  
down the bunker ... and the Elite ...

As DOCTOR X's  
back PAN L  
to 2-s  
DOCTOR/RONSON

DOCTOR WHO: Then go to them, Ronson.

RONSON: I am not allowed to go to  
the city ... security here is  
absolute.

125 3 J  
MCU DOCTOR

DOCTOR WHO: Then help us to  
escape ... Give us the names of the  
men who have power ...

126 4 K  
C2-s RONSON/HARRY

HARRY: Can you get us out?

Yes

RONSON: There is a way ... One of the ventilation system's secondary ducts leads to a cave on the edge of the wastelands ... The exit is barred

HARRY: Yes?

RONSON: There is something else ... Davros' early experiments were with animals ... Some of the things he created were ... horrific. And they're still alive ...

PAN L +  
TRACK IN to  
TIGHT frontal  
2-s  
DOCTOR/RONSON

DOCTOR WHO: I have an uneasy feeling you're going to say they're in that cave.

(RONSON NODS)

---

BREAK

---



5E; C2; 2H; 3H;

13. INT. THAL CELL. NIGHT.

127	<u>5</u>	<u>E</u>	CS GUN - PAN R to W/S GROUP O/S GUARD.	(EVERYTHING SET FOR THE ESCAPE ATTEMPT.
128	<u>2</u>	<u>H</u>	LOW 2-s SARAH/SEVRIN as she rises-	SARAH GIVES THE KAIED LEADER A NOD. SHE CROSSES IN FRONT OF THE GUARD, SWAYS AS THOUGH DIZZY, THEN FALLS AGAINST HIM.
129	<u>3</u>	<u>H</u>	(ON RISE) TRACK behind SARAH as she X's to GUARD as she sways and falls	
130	<u>5</u>	<u>E</u>	(ON FALL) 2-s GUARD/SARAH PULL BACK as GROUP grapple + hold then to door	SEVRIN AND THE LEADER MOVE SWIFTLY AND GRAPPLE WITH HIM. THE KAIED CHOPS A BLOW TO THE NECK. THE GUARD FALLS.

SARAH PULLS THE  
DOOR OPEN AS THE  
PRISONERS CROWD  
FORWARD)

SARAH: Quickly!

---

BREAK

---

3C; D1;

14. INT. CORRIDOR. NIGHT.

131     3   C

PULL OUT from  
cover to 3-s  
RONSON/HARRY climbing  
in/DOCTOR

(HARRY IS CLIMBING  
INTO THE VENTILATION  
DUCT.

RONSON HANDS THE  
DOCTOR A SHEET  
OF PAPER WITH  
NAMES UPON IT)

RONSON: These are the people you  
should try to contact.

HARRY: Ready , Doctor.

RONSON: If anything should go wrong -

DOCTOR WHO: Destroy the list?  
Don't worry, I won't let it fall into  
the wrong hands.

RONSON: Quick!

TRACK IN as  
RONSON replaces  
cover + PAN R  
to deep 2-s  
RONSON/GUARD  
Let RONSON  
walk away +  
hold guard to  
exit R f/g

(HE HELPS THE  
DOCTOR CLIMB  
INTO THE DUCT,  
REPLACES THE  
COVER AND TURNS  
AWAY AS A GUARD  
ROUNDS THE  
CORNER.

RONSON WALKS PAST  
HIM)

(film next)



TELECINE 1A (Dur 00'15) INT. ROCKET SILO. NIGHT.

S.O.F.

(SARAH LEADS THE  
WAY TO THE  
SCAFFOLDING. SHE  
AND SEVRIN START  
TO CLIMB, THE  
OTHER PRISONERS  
WAITING THEIR  
TURN BEHIND)

2H; C2;

16. INT. THAIL CELL. NIGHT.

132    2    H    \_\_\_\_\_/  
         H/S GUARD  
         stirring on  
         ground.

(THE UNCONSCIOUS  
GUARD IN THE  
EMPTY CELL. HE  
STARTS TO STIR)

\_\_\_\_\_  
BREAK  
\_\_\_\_\_



3A; C1; 5E;

## 17. INT. SECTION OF DUCT. NIGHT.

90 5 E

DEEP N/A - ZOOMING IN  
to GRILLE(THE DUCTING ENDS  
AT THIS POINT.  
ITS OPENING IS  
COVERED BY A  
WIDE MESH GRILLE..  
THE DOCTOR AND  
HARRY CRAWL  
UP TO THE GRILLE)

PAUSE

91 5 E

C2-s DOCTOR/HARRY crawling  
fwd.DOCTOR WHO: This is where it comes  
out into the cave. I'll try and  
get the cover free...(THEY START TO  
PULL THE  
SLACK THE MESH)SUDDENLY THERE  
IS A SINISTER  
SCUFFLING SOUND  
FOLLOWED BY AN  
UNIDENTIFIED  
GRUNTING)

DOCTOR WHO: SSh! What was that?

92 3 A

CS DOCTOR thru' GRILLE  
+ HARRY(THE NOISE COMES  
THROUGH)HARRY: (WHISTERS) Must be one of  
these animal things.

93 5 E

CS CAVE thru' GRILLE  
seeing MUTO pass in f/g(A SILENTLESS THUNK  
CRASHES RIGHT PAST  
THE GRILLE.)

(3 next)

(On 5 - 93)

-64 -

(THE DOCTOR AND  
HARRY THEN  
THEMSSELVES BACK  
AGAINST THE  
WALL OF THE  
DUCT. THEN  
GRILLING  
STANDING OFF)

94

3 A

2-s DOCTOR + HARRY  
coming from GRILLE -  
HOLD their move away  
into cave + WS

DOCTOR WHO: It's gone. Come on.

(THEY RISE  
THE GRILL  
CLEN AND  
SCRAMBLE  
THROUGH)

---

BREAK: CUT TO BLACK..

---



2H; C2;

18. INT. THAL CELL. NIGHT.

133

2 H

a/b

HOLD GUARD up  
on his knees  
to alarm

(THE GUARD  
REGAINS HIS  
SENSES. HE  
PULLS HIMSELF  
SHAKILY TO  
HIS FEET AND  
REACHES OUT TO  
A WARNING  
DEVICE ON THE  
WALL)

(film next)

TELECINE 2 (Dur 1'56" )     INT. SCAFFOLD SECTION. NIGHT. /S.O.F./

(BLACK BACKING.

SARAH HAULS  
HERSELF UP TO  
THE NEXT BARS.

SEVRIN AND THE  
LEADER ARE NOT  
FAR BEHIND HER.

SARAH PAUSES TO  
GET HER BREATH.  
SHE GLANCES DOWN)



3B;

20½ INT. ROCKET. NIGHT.

134

3 B

Eyeline Rocket  
de-focused

(AS THOUGH FROM  
SARAH'S V.P.  
LOOKING DOWN  
TOWARDS THE  
BASE OF THE  
SILO AND ROCKET.  
A DIZZYING VIEW)

(film next)

TELECINE THREE (TK 2 cont)

(DUR:1'56" )

INT. SCAFFOLD SECTION. NIGHT. S.O.F.

(SARAH SUFFERS  
AN ATTACK OF  
VERTIGO. SHE  
SWAYS ON THE  
SCAFFOLDING.

SEVRIN MOVES  
UP AND STEADIES  
HER.

SOUND F/X: ALARM  
BELLS.  
THE KILLED STAIRS  
DOWNWARD AND  
CALLS URGENTLY)

LEADER: That's the alarm...They'll  
be after us in a moment... come on...

(SARAH STARTS  
TO CLIMB AGAIN)



(ON TK)

D.I.F

- 62 -

INT. ROCKET SILO. NIGHT.

(THAT SOLDIERS IN  
THEIR REGULAR  
UNIFORMS RUSH  
INTO THE AREA.  
THEY POINT THEIR  
FIREARMS UPWARD  
AND START SHOOTING)

- 62 -

INT. SCAFFOLD SECTION. NIGHT.

(SARAH AND HER  
GROUP TRYING  
TO CLAMBER  
UPWARDS BULLETS  
START TO WHINE  
AROUND THEM  
HITTING THE  
METAL SCAFFOLDING  
AND WALLS)



D.A.F

(ON TK)

-- 64 --

INT. ROCKET SILO. NIGHT.

(PRISONERS HIT BY  
THE GUNFIRE FALL  
DOWN INTO SHOT.  
ONE MAN'S BODY  
DRAPE ON THE  
SCAFFOLDING)

-- 64 --

INT. SCAFFOLD SECTION. NIGHT.

(IN PANIC NOW,  
SARAH IS REACHING  
FOR A HORIZONTAL  
SCAFFOLD BAR JUST  
ABOVE AND BEYOND  
HER REACH. THE  
KALIED HELPS LIFT  
HER SLIGHTLY AND  
SHE GETS A GRIP  
AND BEGINS TO PULL  
HERSELF UP.

JUST AS IT APPEARS  
SARAH IS SAFE,  
THE KALIED IS HIT  
BY A SHOT. HE  
RELEASES HIS HOLD.  
TEETERS FOR A  
MOMENT THEN BEGINS  
TO TOPPLE.

SARAH AND SEVRIN  
CAN DO NOTHING TO  
HELP HIM. SARAH  
TURNS HER HEAD AWAY  
IN HORROR AS,  
SCREAMING, HE BEGINS  
TO FALL)



INT. ROCKET SILO. NIGHT.

(THE KILLED FALLS  
INTO SHOT AT THE  
FEET OF THE FIRING  
SOLDIERS. HE IS  
QUITE DEAD. NOW  
THE THAL SOLDIERS  
START TOWARD THE  
SCAFFOLDING AND  
BEGIN TO CLIMB  
AFTER THE RUNAWAYS)

INT. SCAFFOLD SECTION. NIGHT.

(SARAH IS FROZEN  
INTO IMMOBILITY.  
UNABLE TO MOVE,  
HER EYES TIGHTLY  
CLOSED. SEVRIN  
MOVES TO HER SIDE)

...  
SEVRIN: They're coming up after us...  
we must keep going... we must.

...  
SARAH: I can't... I can't move.

...  
SEVRIN: Come on... you must!

(SARAH NERVES HERSELF  
AND MAKES A DESPERATE  
CLUTCH FOR THE NEXT  
RUNG IN THE SCAFFOLDING.  
HER HAND SLIPS AWAY AND,  
WITH A SCREAM, SHE  
FALLS FROM THE SCAFFOLDING)

END TELECINE 3



CLOSING TELECINE (Dur: 00'30")

S/I T/Js:-

4. Doctor Who
5. Sarah
6. Harry
7. Davros/Nyder/Gharman
8. Sevrin/Ronson/Tane
9. Gerrill/Kaled Leader
10. Thal Soldier/Dalek Operator
11. Written by Terry Nation
12. P.U.M./P.A.
13. Title Music/Title Sequence
14. Incidental Music/Special Sound
15. Visual Effects Designer
16. Costume/Make Up
17. Studio Lighting/Sound
18. Film Camera/Sound /Editor
19. Script Editor
20. Designer
21. Producer
22. Directed by David Maloney.